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effective numbers is the well known contralto song, "O Lord, Thou hast searched me out."

*Music on the Lake.* Nocturne. By Walter Macfarren.

A GRACEFUL and well written pianoforte piece, reminding us somewhat of the style of Chopin in the opening phrase. The first theme, in A minor, is well contrasted with a second subject, sung by the left hand, against a quaver accompaniment, and the change into A major has an extremely good effect. Such music as this is excellent practice for touch; and must assist in cultivating a refined taste, and preparing the student for works of greater pretension.

### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reply to the letter signed "Henry A. Walker," permit me to say that, having again looked through the *Appendix to the Hymnal Noted*, I find nearly eighty tunes which, I cannot but think, would be condemned by almost any church musician. Take, for example, the tune commonly sung to "O Paradise," (No. 317 in this collection), which is an air known as "Ere infancy's bud," from a French opera by Méhul; also No. 335, sung to "Brightly gleams our banner," a favourite air of Haydn's, which became popular under the title of "Hope told a flattering tale." Again, it can hardly be denied that the coarse vulgarity of the following melody is enough to drive any one with ears out of church.



The secularity of this, too, will be recognised by all:—



Admirers of Mendelssohn will be shocked to find a lovely phrase from the *Elijah* mutilated thus:—



The opening chorus from Weber's opera *Oberon*, is thus quoted:—

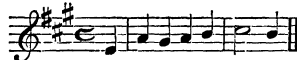


Here is a "melody of the eighth century," which, for comicality of rhythm, beats any of the humorous melodies of the present day:—

Melody of the 8th century.



Whilst the first phrase of 176 is so strongly suggestive of "The British Grenadier," that we should strongly recommend it as a means of "playing people out of church."



I therefore submit that in a collection of little more than two hundred tunes, so large a per-centage of objectionable matter, is sufficient to warrant the observation Mr. Walker complains of. And I am sure you, Mr. Editor, and the musical public generally, will agree with me that too much care cannot be displayed in excluding from the Church and the Hymnal all tunes which, by their want of purity and vigour, are likely to have a pernicious influence on the minds of those who are unable to judge for themselves.

I also desire to say that nothing can be further from my intention than to speak disrespectfully of the Ritualists, many of whom I hold in the highest esteem; and I can assure Mr. Walker that only a strong sense of justice would weigh with me in condemning a book adopted by so earnest a body of workers in our Church. Yours, &c.,

THE WRITER OF THE NOTICE.

### "MUSICAL PITCH."

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—The interesting article by Mr. Lunn on the "Musical Pitch" in the February number of your periodical drew me into an agreeable cogitation, the substance of which I take the liberty to communicate.

I believe the average capability of the human voice is the same now as it was in the remotest periods of antiquity. And although we can have no data upon which scientifically to establish the fact, there is indubitable evidence relative to other physical conditions of human nature having remained stationary.

Taking as an illustration, our visual capabilities. Hipparchus (140 before Christ) refutes an assertion made by Aratus, "that there were only six stars visible in the constellation of the Pleiades." He (Hipparchus) says, "One star escaped the attention of Aratus; for when the eye is attentively fixed on the constellation, on a serene and moonless night, seven stars are visible."

Now the visual capabilities of the present day are precisely the same; some seeing only six, while others with stronger sight can see the seven. And as nature, in all her operations, reproduces herself with such unerring exactitude, doubtless our voices remain *precisely* the same as they were 2,000 or 3,000 years ago.

Relative to France taking the lead upon this subject, I consider it quite compatible with her nature. She has in many ways, for generations, been the pioneer, as it were, of all Europe. Burke, in one of his speeches on the French revolution, calls France "the nation that has been so long accustomed to give Europe the tone in arts and manners;" and Guizot, speaking of the political career of France, says, "It is the taste of my country to push, no matter at what cost, or in the face of what danger, into immense and unparalleled experiments. It is as though it held itself to be the great laboratory of the world's civilization." And Washington Irving says, "The French intellect is quick and active; it flashes its way into a subject with the rapidity of lightning, seizes upon remote conclusions with a sudden bound, and its deductions are almost intuitive. The English intellect is less rapid, but more persevering," &c.